

Singularity and Translation Across World-Systems – the Structure of Civil Society

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Part I – Translation across Language Games and Linguistics

I. World-System and Periphery, even Margins and Exchange-Value in Marx

Finally the system of exchange-value is measured to use-value, and is a dynamic production and circulation process which is embedded in the system of circulation as well. It means there is a transcritical process of reading David Lynch with Marx and producing a temporary synthesis – voice and production – which is then the Deterior production process in Sirohi, which has several ekstases which develop syntheses and move on – like for instance his showing of a film on TVE which then changes to appearing in his clothing on another instance, all of which becomes a parallax of clothing lines and even cloth in Marx – as cloth and textile based on linen in ratios of exchange which is bound by production – this means 1 meter of cloth is 2: 4 ratio of linen production – this then exchanges in distinct nodes of circulation but is produced by the peasant cotton system.

It means production is free use-value – of proposing a linen-cloth system which is the world-system of exchange at the moment with financial capital based on the extempore of the linen production at one point of the system becoming a cloth system at another point.

I call this translational – the system of lines and articulations of production and circulation across the world – which then is also based on a system of Ideas – which means for instance cinema is produced in a film set somewhere and then circulated on TVE. I call this also the translational system of points and lines, even finally aesthetic production – the production of a virtual line of finance based on several points and several lines which then turns into a system of life, which is virtual aesthetic production in Adam Smith, with of course bio-logical production process of medicines and even drugs and cannabis, and literature all bound to the nomadological developments of migrant people and intellectuals like Marx's own life between Germany, France and even Spain, Iran and finally England.

To follow Marx's migrational life is to study for him the hidden abode of production, but by now the abstract law of value also means a translation to circulation, and such abodes of commodities, which becomes a pronounced parallax of use-value and exchange value – between countries, states and cities. Imagine new cars in Europe and old cars in Tehran and that is then exchange and use-value in a temporary synthesis of migrant life.

I also mean the production of libraries, dot.com and OS production linked to hubs is at another moment called financial imperialism, and at a third moment free software, which then articulates migrant lives in Delhi, which then translates between friends, common intellectual followers of Deterior and even intellectuals and political Marxists and Sirohi and philosophers on a common housing schematism, which then translates to a Marxist platform for radio in Iran and Israel, even perhaps Palestine, which then is the translational process of world-civil society and Republic. It means to exchange the production process with lives and even singularity, which is found in love and singularity, which means the difference and repetition of lives over-laps with the circulation and production process to produce a difference, power and nth degree and kind of musical resonance among black folk in America which then is virtual syntheses and productive syntheses in Sirohi, which also is further translation even as there is a singularity of difference and repetition, in that generalities of modes of production are shifted to singularities of individuals and modes of exchange in a nomadology which means also machinic enslavement and semiosis in the precise sense of a beer being a repetition, with the difference Roberto Bolano, this then is a mode of translation embedded in the world-system of capital and peripheries even margins as their exchange value once called association by me which is finally a movement of bodies and lives across the world, with also cultures, and money all got from the bank by simple account opening schemas, which then resembles the post-colonial critic always on the move, which calls for ethical singularity as commitment to justice in Quranic meditations on small businesses which run across the same Arab points and lines and produce the pronounced parallax Sirohi as Prophet and economic structuring in Pakistan and Iran, as their repetition of daily life with the production of Quranic motifs as difference or difference.

Sirohi means of course that this is the brilliance of Jacques Derrida's terminological system - difference, translation, incompleteness and even Kant - which posits the transcendental question and inquiry - what ought I to do and what is Ethics and Universality in of course a singular universal repetition without particulars, and it is this cross-shifting syntax of capital met with lives.

II. Production, Forms of Life and Duchampe - Bracketing as Formalism

Therefore the production process is finally a form of life, in that sense of language games as a formalism in Wittgenstein which Sirohi also argues is the base and superstructure read together in also an ethical system called a mode of exchange which then translates into major structures - capital, national aesthetics and state, which provide a Borromean Knot, of three independent rings which then unite into far rights and racism in the West, which in India and the Arab world provide the sense of a Quran, Torah or even Communism and Liberalism with theological and lingua-centrism to the present of Indian Naxalbari revolution which went from modes of exchange of semiosis and deep crisis and recession even as the far right stained the three rings as three sets of Hinduism, capitalism and Secularism, which changed the the three sets

Communism, Liberal Capitalism and Progressive Linguistic Cultures from Urdu, and Marathi to even Telugu and Hindi as dominant culture of European language cultures all merged into a school poem called Schopenhaurian or actually Pagers – a film based on students hanging out in Subways and calling for parties, which is the utopian synthesis of first the post-colonial critic always on the move, and then post-colonial and independent India which is a number of cultures, and translations of the system of Renaultism and integration to the world-system as the translational migrant lives commencing in a critical translation of the post-colonial Partition changing to the independent and liberated Islam which then according to Iranian Ulama and Pakistani Ulama is the Hijrat and Promised Land of Islam returning to its historical origin, which now is a post-colonial simple society of oppressed people in constellation with Sirohi's friends and comrades, all of which becomes the national allegory of Pagers as national aesthetics which is equally the life and biography of Sirohi, as principal leader of Communism, expressing the base and superstructure as a translational system of social relations of social groups which then imposes its will on architecture and planning and becomes a translational origin, of different epoches and parallaxes of economics, finance and capitalism with its Communist mass culture, that is the production of a form of life, which then is an ethical system resembling Yugoslavia in that the management of culture is given to a philosopher who then transcursively reads the economy and social networking on Deterior to produce a temporary synthesis of social groups and state formations by what he calls the post-colonial independence of films such as A Suitable Boy where the young 20th century women are in colleges with young filmy men, which becomes the origin of post-colonial partition changing back to its arche.

The parallelism between post-colonial critics and post-colonialism and independence itself as they temporarily cross paths and synthesise a crossing or cross-roads is finally ethical singularity towards the poorest and hamlets of tribal Plachimeda in Kerala fighting Coca Cola and this then is the seminal work From the Distance, piece of synthesis for the left's vision and project in India, where the parallelism becomes a pronounced encounter with Marx and Marxism, from the countryside to the city – where even the national allegorical account The Namesake accounts for a Gogol who meets his family in India listening to Grunge and Pearl Jam which is the concrete synthetic universal of Indian as post-colonialism, which then crosses with the virtual syntheses and atomism of migrant intellectuals from black Algeria and America.

III. Iran and Peripheries, Margins and Exile, Edward Said and Elena

Then of course the post-colonial revolution of Iran completes itself with the incompleteness of Sirohian systems of exchange which then is the trinity – capital, nation and state as public capital and national aesthetics based on Quranic motifs and translational systems of Arabic, Urdu and Farsi, with a French linguistics which then is based on Edward Said and Elena, which epitomise the translation from India, towards the salient meaning of the dull Arab sense of Iran, which becomes a peripheral poem of intellectual gazes and

voices of women in love with Sirohi, and their migrational lives from Iran to India and even Spain, Madrid and France, Paris, which then become so many migrations and finally structures of culture and national aesthetics which produces a school poem like Naming and Necessity read with the Quran to produce another synthesis in Israel called Progress and finally syntheses of its Jewishness embedded in Torah schools and university life that together constitutes the Deterior social relation as migrational parallels – from language games and ethics to communities and architectural cities with Old Damascus and New Tehranian women, all in line with Burqa as modern smoking cigarettes and even Jewishness and happiness on the music, cinema and television of TVE, which then is old black footage and TVs and jazz from the 1960s all of which produces the peripheral poem of migrant lives meeting the theological communities spread across the Arab continent.

IV. Japan – At the Margins and Sub-Margins of the World-System – My Own Biographical Life

So of course the dialectical accounts of translational systems ends with Japan, where the UCLA class I hold in New York in America, is finally filled with Japanese translation classes and lingua-centrism around my own sociological class and is finally a type of Go board of a life. I began in Tokyo, Japan where I learnt French and went to learn Derrida's deconstruction in Paris, for my college years, and henceforth lived in New York and UCLA classes. I now belong to India, and live in Sirohi's Franciscan neighbourhood and have been talking to all the philosophers about Sirohi's translational Renaultism.

Japan is that type of poem – that is the origin of modern Japanese literature – a national allegory with the gaze of Sirohi's films on Tadanobu Asano and even Wong Kar Wai, a type of underground gaming culture, even a Cafe Lumiere with senses and a relation between city and countryside by sensuous train travelling and sound recording and mixing, that is the utopia of the villages all arranged as finally synthetic to translational music by Tom Morello that Sirohi loves in his project Audioslave. This then is Lost in Translation, the film by Sirohi's lover starring Sirohi's lover, Sophia Sirohi and Scarlett Sirohi. A type of virtual Air music which is about her in the rain, and talking to Japanese people and getting lost in Tokyo.

I call all of this Sirohi's invention of form, I think it is a gaze becoming Renaultism, so I now translate and transcritique to Michel Chion's audio-vision and sound as a thought-plane for the whole world of cinema and psychoanalysis that Sirohi has opened up in a speculative bet on his future as alive, with all of us, in peace and democracy.

Part II – Michel Chion's Audio-Vision – Voice as Phenomenon

I. De-Reflexive Audio, Voice and Phenomenon

Therefore the sound of jazz music and tonalism, fits the Chion-space of de-reflexive sound and audio-vision, which then is a smooth variable and smooth music for black people which is parallel to the sound of cinema and footage made on TVE as its simple short video format and mixed music, which becomes virtual audio, and is called by Argentine psychoanalysts Tele, which also means the cross-synthesis of cultures in contemporary multinational capitalism and peripheral poetry. It mixes black with white, and women with sexual appearances with Sirohi and his notion of finance and poems all mixed as rap virtuals and even pop virtuals.

II. Phenomenon Appearing out of Noumenon – Jacques Derrida and Sirohi – an Eternal Friendship

So imagine, Sirohi argues, Jacques Derrida taking a class – he is standing and facing the class and says I am of course talking in a voice, and my face and hands I cannot see- which is therefore noumenal Sirohi argues. Just as the architecture of normal life is the interior life as noumenon to the Godelian incompleteness expressed by Sirohi's house in an Islamic neighbourhood in Delhi, which then becomes the Prophetic poem to guide the Arab oppressed, just as his recent stylistics in jazz suits guides the black people. CIA argues, phenomenon is finally a voice, and style which is so dialectical that even the dictatorships in the Arab world are ousted by Iranian and Palestinian even Jordan intifadas.